# Reading Toolkit: Grade 3 Objective 3.A.7.b

| Standard 3.0 Comprehension of Literary Text |
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| Topic A. Comprehension of Literary Text |
| Indicator 7. Identify and describe the author's use of language |
| Objective b. Identify and explain specific words and phrases that contribute to meaning |
| Assessment Limits: |
| Significant words and phrases with a specific effect on meaning |
| Significant words and phrases with a specific effect on meaning |
| Denotations of above-grade-level words used in context |
| Denotations of above-grade-level words used in context |
| Connotations of grade-appropriate words and phrases in context |
| Connotations of grade-appropriate words and phrases in context |
| Multiple meaning words |
| Multiple meaning words |

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### Other Objectives Addressed

   a. Identify and explain how the use of dialogue contributes to a story
   c. Identify and explain words and punctuation that create tone
   d. Identify and explain figurative language
   e. Identify and explain language that appeals to the senses and feelings
   f. Identify and explain repetition and exaggeration

### Instructional Task

The students will identify and describe the author's use of language in tall tales. The students will use dialogue, figurative language, repetition, exaggeration, and other techniques to create tall tales, using themselves as the main characters. The students will then create movie posters to advertise their tale tales and share them in a gallery walk (synthesis).

### Development of Task

1.  The teacher will model how the author's use of language, especially exaggeration, adds to comprehension of a tall tale. The teacher will read aloud a tall tale picture book without stopping for discussion (auditory learning style). The teacher will reread the same text, this time, thinking aloud about the characteristics of a tall tale: larger than life or superhuman main character, problem solved in an outrageous or humorous way, exaggerated details, and characters who use everyday language.

2.  Students will read tall tales of appropriate complexity to identify and explain how the author's use of language adds to their comprehension of the story (analysis). The students should look for examples of the author's use of language including dialogue, specific words and phrases that contribute to meaning, and figurative language. Students may use the chart "Author's Use of Purposeful Language" to organize their ideas (Objectives a - f).

3.  In preparation for writing a tall tale, the teacher will ask students to generate a list of character traits that describe them. The teacher will share a personal character trait and model how an author would exaggerate that trait in a tall tale (intrapersonal intelligence).

4.  Students will write a tall tale with themselves as the main character, using purposeful language to create the characteristics of a tall tale.

5.  Students will share their drafts with peers in editor groups. The peer editors will make suggestions for improvements based on the effective use of purposeful language to create a tall tale (evaluation).

6.  Students will create movie posters using language purposefully to promote their tall tales. They will share their posters and tall tales in a gallery walk (visual-spatial intelligence).

### Author's Use of Language

| Author's Use of Language | Example in story | How does this add to my understanding? |
|---|---|---|
| | | |

| | | |
|---|---|---|
| dialogue<br>specific words and phrases that contribute to meaning.<br>words and punctuation that create tone.<br>figurative language<br>language that appeals to the senses and feelings.<br>repetition and exaggeration. | | |

Lesson Seeds
Reading Grade 3 Objective 3.A.7.b

Activities

Students should read a literary text (Suggestion: <u>Amelia Bedelia</u>) where multiple meanings of words create idioms. Prior to reading, the teacher will point out these idioms to students. After reading is complete, teacher and students will discuss how Amelia Bedelia's misunderstanding of phrases created comedy. Students should be able to detail what the character actually did and what she was told to do.

Prior to reading a literary text which contains dialect, students should work in small groups to translate samples of dialect into Standard English. (Example: "I reckon them taters will be right for pickin'. I guess the potatoes are ripe.") As students read the text, they should record any examples of dialect that enable them to understand the character or the plot. After reading is complete, students and teacher should discuss the effect of the story speculating about the contribution of the dialect to authenticity.

Students will read a literary text where the teacher has selected words that have multiple meanings. After students have read the text, they will focus on the selected words. The teacher will show students multiple sentences using a selected word. Then they should choose the sentence where the word is used in the same way as the text. Students will justify their chosen meaning using text support. Finally they will determine how knowledge of that word helps a reader understand the text.

Prior to students reading a literary text, the teacher will ascertain that students know that style is how authors use language. Three particular elements students should be aware of as they read is the author's word choice, the author's sentence structure and length of sentences, and how or if the author uses figurative language, repetition, dialogue, and/or imagery. After students have read a portion of the text, they and the teacher will review that portion noting any of the elements listed above. Next, students should draw a conclusion about that author's style. Following that, they should read another portion of text to determine if their conclusion about author's style is correct.

## Clarification

Reading Grade 3 Indicator 3.A.7

To show proficiency of the skills stated in this indicator, a reader will be able to identify, describe, analyze, and evaluate an author's use of language, specific words or phrases that contribute to the meaning of a text, or to the creation of an author's style. Author's style is the way an author uses language to express his/her thoughts. This may include word choice, figurative language, and literary devices. These words and phrases are purposeful and appeal to the emotions, the intellect, and the senses. When used with other text elements, they assist readers in constructing meaning of an entire text.

To identify and explain how dialogue contributes to a narrative, a reader should know that one way character is revealed is by what a character says and what other characters say about him/her. Those words an author selects for a character to say or have said about him/her are part of the development of that character. Since characters move the plot of a narrative or are moved by the plot, the growth of that character through dialogue also directly affects the movement of the plot.

To identify, explain, and analyze the role of specific words and phrases that contribute to meaning and create style in a literary text, a reader should be aware of the different types of specific words and word groupings in texts or portions of texts that establish tone, develop character, and create style. A reader can use these specific words and phrases to construct meaning from a text by clarifying their purpose and examining their implications.

- Significant Words — words that are necessary to a reader's understanding of a text

- Denotation — literal, dictionary meaning of a word

- Connotation — idea or feeling associated with a word in addition to its literal meaning

- Multiple Meanings — words that have acquired additional meanings over a period of time

- Idiom — phrase whose meaning cannot be understood from the literal meaning of the words in it Hold your tongue is an English idiom meaning keep quiet.

- Colloquialism — familiar, informal everyday talk Movies is an informal term for the more formal term cinema.

- Dialect — a form of language spoken in a particular place by a particular group of people

- Word/Phrase Patterns — patterns of words and phrases involving how something is said that supersedes what is said. These word patterns or phrases joined with word choice create style such as humorous, serious, mysterious etc…

To identify, explain, analyze, and evaluate words and phrases that create tone in a literary text, a reader must first know that tone expresses an author's attitude toward his or her subject.

"Listen to me!" yelled Cory. "I thought of something, but I need your help." Elisa wiped the tears from her face. "I'm going to lie down on the ice and try to crawl to Minnie. You lie down behind me and hold my ankles. Don't let go, no matter what, and don't stand up. Understand?" Elisa nodded sniffling.

from "The River" by Yetti Frenkel

The underlined words help a reader determine the urgent tone of this text.

Many readers use the words tone and mood interchangeably. However, mood refers to the atmosphere of a text.

Outside Eric's bedroom window the January blizzard raged. Treetops swayed dangerously as gusting winds sculpted snow into huge drifts.

from "Sierra Oscar Sierra" by Lynn Murray

The underlined words help a reader determine the perilous mood of this text.

The language, punctuation, and details a writer chooses help create the tone which could be serious, playful, angry, sad, etc…In addition to specific word choices the inclusion of specific punctuation helps relay an author's attitude. A reader identifies words or phrases in a text that, in conjunction with the content of the text, signal the author's attitude. For example, in a comic text about a mistaken identity, an author may point out a ludicrous appearance or behaviors of a character to create a light-hearted tone. Once those words have been identified, a reader can tell why those words create a specific tone. Ultimately a reader can examine how an author chooses specific words to create a specific tone. A critical reader evaluates the language choices, the intent of the author, and the purpose of the text to determine the quality of tone.

To identify, explain, analyze, and evaluate figurative language in a literary text, a reader must first know different types of figurative language in texts or portions of texts. In simpler texts figurative language can clarify or intensify descriptions. In more complex texts figurative language can create style, establish symbolism, and allow critical readers to view people, settings, and ideas in new ways. A close reading of a complex text involving attention to figurative language and its effect on meaning helps a reader to understand a text from the literal to the critical.

• Simile
stated comparison of two things that have some quality in common using the words like or as
• Metaphor
stated comparison of two things that have some quality in common not using the words like or as
• Personification
stating that an inanimate object has lifelike characteristics
• Onomatopoeia
words whose sound suggest their meaning

To identify, explain, and analyze sensory language that contributes to meaning in a literary text, readers must identify those words and phrases in a text that appeal to the senses of sight, smell, hearing, taste, and touch. Next, readers must explain how sensory language evokes those particular senses and makes a story or description become real. From this a critical reader can discern how sensory language assists a reader in having a clear picture of characters and settings which, in turn, allows a reader to understand a text fully. In more

complex texts sensory language is a component of style. For example, language that evokes the senses could be how an author relays his/her story or theme. The use of symbolism, irony, and allusion in a literary text adds layers of meaning to a text.

• Symbolism
using a person, place, object, or action that stands for something other than itself
• Irony
the contrast between what is expected will be said or done and what actually is said or done
• Allusion
a reference to a famous person, place, event, or work of literature

Symbolism, verbal and situational irony, and literary allusion can be composed with sensory language. An author's choice of language creates tone, and those language choices could include symbolism, irony, and allusion. A critical reader notes the use of sensory language, determines its use in a narrative, and is able to judge its effect on the meaning of a literary text.

To identify, explain, and analyze elements of style and their contribution to the meaning of a literary text, a reader must understand the elements that create style. Since style is the way an author expresses him/herself, use of these elements creates a unique means of expression.

| | |
|---|---|
| • Repetition | technique where a sound, word, or phrase is repeated for effect |
| • Hyperbole | statement where truth is exaggerated for effect |
| • Alliteration | repetition of consonant sound at the beginning of a word |
| • Understatement | technique where what is said is intentionally less than what is complete or true |
| • Rhetorical Question | question asked for effect where no answer is expected |

A critical reader notes the types of stylistic elements an author employs and determines a purpose for their use. Through stylistic elements, a reader's attention is drawn to certain statements or ideas which assist in constructing meaning of a literary text.

## Sample Item #1 Brief Constructed Response (BCR) Item with Annotated Student Responses

Question

Read the article 'The Pudding Like a Night on the Sea' and answer the following question.

Read what Julian says in paragraph 4.

Huey and I guarded the pudding.

Explain whether guarded is a good word for Julian to use to describe the boys' actions in this story. In your response, use words and phrases from the story that support your explanation. Write your answer on your answer document.

Annotated Student Responses

Guarded is not a good word because they didn't guard they ate it. They didn't do what they were suppose to do.

Annotation: The reader responds that "guarded is not a good word" and explains this by stating that "they didn't guard they ate it." The reader minimally supports the idea by concluding that the boys "didn't do what they were supposed to do." To improve this response, the reader could have made a connection between what it means to guard something and the boys' actions.

No, I think gaurded is not a good word to describe them. I paragraph 2, Johnson and Heleey's father said "Leave the puding alon". but the first gust took a tast. Then they startes to eat. Next the ate nore. Last nothing was left in the bole for their mon.

Annotation: The reader answers that "guarded is not a good word" because after the father tells them to "Leave the pudding alon" the boys at "first gust took a taste." The reader attempts to explain why this isn't a good word by stating that the boys "startes to eat...ate more. Last nothing was left..."While the reader explains the actions of the boys, the student fails to draw a conclusion between the boys guarding the pudding and their behavior.

"Guarded" is not a good word to describe the boys. It isn't because the boys ate the pudding not guarded. Guarded means "not to let anyone to it". They ate it. There was a full bowl of pudding and when the mom came home there was a ¼ bowl. They ate 3/4.

Annotation: The reader responds that guarded "is not a good word...because the boys ate the pudding not guarded." The reader provides a meaning for the word guarded "means 'not to let anyone to it'" and explains that the boys "ate it...and when the mom came home there was a ¼ bowl." The reader answers the question, clarifies the answer, and then supports the answer from the text. To enhance this response the reader could have made the connection between the definition and the boys' actions.

# The Pudding Like a Night on the Sea

## By Ann Cameron

Julian and his brother Huey have helped their father make a pudding. The pudding is for their mother. After cleaning up the kitchen, their father decides to take a rest.

[2]"Now I'm going to take a nap," my father said. "If something important happens, bother me. If nothing important happens, don't bother me. And — the pudding is for your mother. Leave the pudding alone!"

He went to the living room and was asleep in a minute, sitting straight up in his chair.

[4]Huey and I guarded the pudding.

"Oh, it's a wonderful pudding," Huey said.

[6]"With waves on the top like the ocean," I said.

"I wonder how it tastes," Huey said.

"Leave the pudding alone," I said.

"If I just put my finger in—there—I'll know how it tastes," Huey said.

And he did it.

"You did it!" I said. "How does it taste?"

"It tastes like a whole raft of lemons," he said. "It tastes like a night on the sea."

"You've made a hole in the pudding!" I said. "But since you did it, I'll have a taste." And it tasted like a whole night of lemons. It tasted like floating at sea.

"It's such a big pudding," Huey said. "It can't hurt to have a little more."

"Since you took more, I'll have more," I said.

"That was a bigger lick than I took!" Huey said. "I'm going to have more again."

"Whoops!" I said

"You put in your whole hand!" Huey said. "Look at the pudding you spilled on the floor!"

"I am going to clean it up," I said. And I took the rag from the sink.

"That's not really clean," Huey said.

"It's the best I can do," I said.

"Look at the pudding!" Huey said.

It looked like craters on the moon. "We have to smooth this over," I said. "So it looks the way it did before! Let's get spoons."

And we evened the top of the pudding with spoons, and while we evened it, we ate some more.

"There isn't much left," I said.

"We were supposed to leave the pudding alone," Huey said.

"We'd better get away from here," I said. We ran into our bedroom and crawled under the bed. After a long time we heard my father's voice.

"Come into the kitchen, dear," he said. "I have something for you."

"Why, what is it?" my mother said, out in the kitchen.

Under the bed, Huey and I pressed ourselves to the wall.

"Look," said my father, out in the kitchen. "A wonderful pudding."

"Where is the pudding?" my mother said.

"WHERE ARE YOU BOYS?" my father said.

## Rubric - Brief Constructed Response (BCR)

Score 3
The response demonstrates an understanding of the complexities of the text.

- Addresses the demands of the question
- Effectively uses text-relevant[1] information to clarify or extend understanding

Score 2
The response demonstrates a general understanding of the text.

- Partially addresses the demands of the question
- Uses text-relevant[1] information to show understanding

Score 1
The response demonstrates a minimal understanding of the text.

- Minimally addresses the demands of the question
- Uses minimal information to show some understanding of the text in relation to the question

Score 0
The response is completely incorrect, irrelevant to the question, or missing.[2]

Notes:

[1] Text-relevant: This information may or may not be an exact copy (quote) of the text but is clearly related to the text and often shows an analysis and/or interpretation of important ideas. Students may incorporate information to show connections to relevant prior experience as appropriate.

[2] An exact copy (quote) or paraphrase of the question that provides no new relevant information will receive a score of "0".

Rubric Document Date: June 2003